

**A Note on the late-Byzantine Ecclesiastical Composer  
Angelos Gregorios sive Gregoriou, a Pupil of Manouel  
Gazes**

Maria Alexandru and Bjarne Schartau

Describing twice within c. 6 years the 16th century Copenhagen "Mathematarion" Kgl. Bibl., GKS 3537,8°, I (Bjarne Schartau) have had to book a First Mode (ἦχος πρῶτος) setting of the Saturday night prokeimenon (μικρὰ δοχή) 'Ο κύριος ἐβασίλευσεν by one Angelos Gregorios (or rather Gregoriou?: Ἀγγέλου Γρηγορίου, of course, in the MS). <sup>1)</sup> This composer I have, curiously enough, as yet been unable to verify by means of the standard secondary literature accessible to me. In the recently published third volume of professor Gregorios Stathis' monumental catalogue of the MSS of Byzantine Music in Mount Athos however the name of Angelos Gregorios/ou appears twice, and what is more: One of his two compositions booked by Stathis happens to be a Third Mode (ἦχος τρίτος) setting of 'Ο κύριος ἐβασίλευσεν (MS Koutloumousiou 436, 16<sup>r</sup>). <sup>2)</sup>

Now, a few years ago leafing through our Library of Congress microfilms of MSS from the Sinaite Monastery of St. Catharine, I was able to verify that the kalophonic sticherarion **Sinaiticus graecus 1566** is in its entirety an *autograph* of Angelos Gregorios/ou. Needless to say, I can hardly be the first person in modern times to have noticed this, but it remains a somewhat puzzling fact that no scholar, Greek or Western, seems to have bothered about publishing this quite interesting piece of information. Interesting, not least because the MS also provides us with a fairly accurate chronological framework that would of course be further enhanced by some reliable data on watermarks, alas, not at my disposal for the time being.

On fol. 36<sup>r</sup> of the Sinai 1566 the copyist introduces himself in the customary inconspicuous manner, so well known from a good many other musical MSS of late- and post-Byzantine times: Ἐτερον εἰς τὴν αὐτὴν ἑορτὴν [8 September, Nativity of the

Blessed Virgin Mary] ἐμετεποιήθησαν δὲ τὰ γράμματα ἀπὸ τῶν εἰσοδίων τῆς Θεοτόκου· ὑπὸ τῶν νέων διδασκάλων πόλεως γορτύνης· ὕστερον δὲ ἐσυντέθησαν καὶ ἐδιωρθώθησαν παρ' ἐμοῦ ἀγγέλου γρηγορίου· ποίημα κυροῦ μανουὴλ τοῦ χρυσάφη καὶ λαμπαδαρίου. α' Αγαλλιασθῶ ο δαυιδ κρουων.

In the folios preceding fol. 36<sup>r</sup> he has marked several settings as his own, and even more important, one setting as "by my teacher Manouel Gazes" <sup>3)</sup> (fol. 16<sup>r</sup>: "Ἐτερον κοινωνικόν· ποίημα κυροῦ μανουὴλ λαμπαδαρίου τοῦ γαζῆ καὶ ἡμετέρου διδασκάλου· πλ α' Σῶμα χριστου μεταλαβετε).

There seems to be some uncertainty about the exact date of the lampadarios Manouel Gazes <sup>4)</sup>, but since Sinai 1566 has a number of settings by Manouel Chrysaphes (Doukas) the lampadarios and several by Markos Hieromonachos of Corinth, and since on fol. 80<sup>v</sup> we find a clear indication that Angelos Gregorios/ou's teacher Manouel Gazes was himself a pupil of Markos (Μηνὶ τῷ αὐτῷ [in marg. δεκεμβρίῳ] ζ'· τοῦ ἐν ἀγίοις πατρὸς ἡμῶν νικολάου τοῦ μεγάλου· παλαιόν· πλ δ' των ανδραγαθηματων σου οσιε [at the bottom of the page] ἐκαλλωπίσθη παρὰ κυροῦ μάρκου κορίνθου ἱερομονάχου· καὶ παρὰ τοῦ αὐτοῦ φοιτητοῦ κυροῦ μανουὴλ τοῦ γαζῆ.), we will find our Angelos Gregorios/ou writing his MS, including some 25 settings of his own (3 among these to his own decapentasyllabic verses!), not earlier than a few years before the "Ἀλωσις.

In this connexion it might be significant (though far from conclusive) that we do not find the slightest hint at the Fall of C/pl anywhere in Sinai 1566. Contrast e.g. the interesting entry found in *Sinaiticus graecus* 1250, fol. 136<sup>r</sup> and *Athous Pantocratorinus* 211, fol. 202<sup>v</sup> on Manouel Chrysaphes' double setting in the Second Plagal Mode (ἦχος πλ β') of the theotokion Τίς μὴ μακαρίσει σε, made respectively "before" and "after" the Fall of C/pl. <sup>5)</sup>

On the whole, however, a post 1453-date seems somewhat more likely than an ante. (Cf. also the preterite tenses (47<sup>r</sup>) τὸ αὐτὸ [Εὐαγγελιστὰ Ἰωαννη ἰσαγγελε] ἐγράφη δὲ καθὼς παρεδόθη καὶ ἐψάλλετο [used to be chanted] παρὰ κυροῦ μάρκου ἱερομονάχου κορίνθου.).

From the *Sinaiticus graecus* 1547 (the whole MS was written by Joannes Plousiadenos, according to the script as well as to some internal data <sup>6)</sup>), fol. 59<sup>r</sup> we learn that Angelos Gregorios/ou at one time had connexions to a monk

from Mount Athos (or perhaps himself visited the Holy Mountain, where he met a monk?) who taught him an Athonite setting of a specific kathisma (... ἐνεγράφη δὲ παρὰ κυροῦ ἀγγέλου γρηγορίου ὑπὸ μοναχοῦ τινος ἐκείσε εἰσιόντος· ἐν τῇ σεβασμῇ μονῇ τῆς ὑπεραγίας θεοτόκου ἦτοι τοῦ ἁγίου ὄρους· Χαιρε θρονε κυριμορφε του θεου [MR II 331-32]).

The occurrence of this setting in a MS written by Cretan born Plousiadenos tallies well with Angelos' reference in his own MS to "the new teachers of Gortynæ" (36<sup>r</sup>), and the inference ought to be clear: he was himself a native of the island, or at least a Cretan alien resident of long standing, who may well have been personally acquainted with the famous later bishop of Methone.

In the next pages we offer a small catalogue of the settings by Angelos Gregorios/ou in his autograph MS **Sinaiticus graecus** 1566, followed by a complete transcription of his decapentasyllabic setting in the Fourth Mode (ἦχος τέταρτος) for the Feast of Saint Parasceue, November 9 ("and for the other virgin martyrs") (70<sup>v</sup>-72<sup>r</sup>), made by Maria Alexandru, accompanied by a small specimen of the script.

We hope that this may serve as an invitation to students of MSS of Byzantine music to be more aware of settings marked Ἀγγέλου Γρηγορίου.

#### NOTES

1) Bjarne Schartau, Manuscripts of Byzantine Music in Denmark. CIMA GL 48 (1984), 20-21. (Id.), Codices graeci haunienses. Ein deskriptiver Katalog des griechischen Handschriftenbestandes der Königlichen Bibliothek, Kopenhagen. Copenhagen 1994 (s.v. **Gks** 3537, 8°).

2) Τὰ χειρόγραφα Βυζαντινῆς Μουσικῆς Ἁγίου Ὄρους. Κατάλογος περιγραφικὸς τῶν χειρογράφων καὶ τῶν Βυζαντινῆς Μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκεπτῶν τοῦ Ἁγίου Ὄρους ὑπὸ Γρ. Θ. Στάθη. Τόμος Γ'. Athens 1993, 291.

4) M. Adamis, *An Example of Polyphony in Byzantine Music of the Late Middle Ages*. *Proceedings of the Eleventh International Musicological Society Congress*, II (Copenhagen 1972), 737-47. Dimitri E. Conomos, *The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music*. Washington, D.C. 1985, 76, 118-24; 140.

5) τοῦτο τὸ προγραφὲν στιχηρόν, ἐποιήθη πρὸ τῆς ἀλώσεως κωνσταντινουπόλεως· καὶ μετὰ ταῦτα ζητήσας τοῦτο οὐχ εὑρον· καὶ μὴ ἐνθυμούμενος τοῦτο γράφειν, ἐποίησα ἕτερον τὸ ἔμπροσθεν· ὕστερον δὲ εὑρον τὸ α<sup>ον</sup>, ἔγραψα καὶ τὰ δύο. [bottom of page] ἕτερον τοῦ αὐτοῦ· ποιηθὲν ἐν σπάρτῃ μετὰ τὴν ἄλωσιν. See also Μανόλης Κ. Χατζηγιακουμῆς, *Μουσικὰ χειρόγραφα Τουρκοκρατίας (1453-1832)*. Athens 1975, 392 (quoting for this entry the *Pantocratorinus* 211, but not the *Sinaiticus graecus* 1566), and (id.), *Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς 1453-1820*. Athens 1980, 81 (note 10). Cf. further *Athous Pantocratorinus* 211, 79/80<sup>v</sup> "Ἐτερος στίχος καλοφωνικός, ποιηθεὶς παρὰ κυροῦ μανουὴλ λαμπαδαρίου τοῦ χρυσάφη· δι' ὀρισμοῦ κυροῦ κωνσταντίνου βασιλέως· πλ δ' Ἐγὼ γεγενηκα σε (or in other words, if one is to trust the caption; written between 1448 and 1453!). See also Χατζηγιακουμῆς, *Μουσικὰ χειρόγραφα Τουρκοκρατίας*, 400 and (id.) *Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς*, 81 (note 9).

6) Bjarne Schartau, *A Checklist of the Settings of George and John Plousiadenos in the Kalophonic Sticherarion Sinai gr. 1234*. *CIMAGL* 63 (1993), 297-308.

#### Catalogue of the settings by Angelos Gregorios/ou in his autograph MS *Sinaiticus graecus* 1566

1. (9<sup>r</sup>-10<sup>v</sup>) "Ἐτερον εἰς τὸν ἐπιτάφιον θρῆνον [Good Friday] τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ· ἀναποδισμὸς ἀπὸ τὸ "Σήμερον κρεμᾶται ἐπὶ ξύλου". πλ β' [in marg. ἀγγέλ(ου) γρηγορίου] Προσκυνούμεν σου τα παθη χριστε

2. (10<sup>v</sup>-12<sup>r</sup>) "Ἐτερον εἰς τὸν ἐπιτάφιον θρῆνον τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ· ποίημα τοῦ αὐτοῦ· τὰ γράμματα καὶ τὸ μέλος. πλ β' [fol. 11<sup>r</sup> in marg. ἀγγέλου γρηγορίου] Τὴν ἐν σαρκὶ σου υπνωσιν· καὶ τοῦ σταυροῦ το παθος (decapentasyllabic)

3. (12<sup>r</sup>-13<sup>r</sup>) "Ἐτερον εἰς τὸν ἐπιτάφιον θρῆνον τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ· τοῦ αὐτοῦ τὰ τε γράμματα καὶ τὸ μέλος. πλ β' (νενανώ) [in marg. ἀγγέλου γρηγορίου] Προσκυνούμεν σου τα παθη χριστε

4. (19<sup>v</sup>-20<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν· [Easter Sunday] ἐκ τοῦ κανῶνος τῆς α<sup>π</sup>ς ᾠδῆς· ποίημα ἀγγέλου γρηγορίου τὸ μέλος. τετράφωνος α' Αναστασεως ημερα

5. (36<sup>r</sup>-37<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [8 September, Nativity of the Virgin Mary]: ἐμετεποιήθησαν δὲ τὰ γράμματα ἀπὸ τῶν εἰσοδίων τῆς Θεοτόκου· ὑπὸ τῶν νέων διδασκάλων πόλεως Γορτύνης· ὕστερον δὲ ἐσυντέθησαν καὶ ἐδιωρθώθησαν *παρ' ἐμοῦ ἀγγέλου γρηγορίου*· ποίημα κυροῦ μανουὴλ τοῦ χρυσάφει καὶ λαμπαδαρίου. α' Αγαλλιασθῶ ο δαυιδ κρουων (NB! at the bottom of fol. 36<sup>r</sup> a *prima manu*: ψάλλεται δὲ καὶ εἰς τὴν σύλληψιν τῆς ἁγίας καὶ θεομήτορος ἄννης)

6. (38<sup>r</sup>-39<sup>r</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [8 September]: ποίημα ἀγγέλου γρηγορίου νέον. δ' Δι' ἀγγελου προρρησεας

7. (42<sup>r</sup>-44<sup>r</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [14 September, Exaltation of the Cross. Same Sticheron for Thursday in the Fourth Week of Lent]: εἰς τὸν τίμιον καὶ ζωοποιὸν σταυρὸν τοῦ χριστοῦ· ποίημα ἀγγέλου γρηγορίου [*in marg.* νέον]. πλ δ' Ὁν παλαι μωυσης προτυπωσας

8. (49<sup>v</sup>-51<sup>v</sup>) Μηνὶ ὀκτωβρίῳ γ' τοῦ ἁγίου ἱερομάρτυρος Διονυσίου τοῦ ἁρεοπαγίτου· ποίημα ἀγγέλου γρηγορίου. πλ δ' Ἐν ἱερεισι καὶ μαρτυσι (NB! at the bottom of fol. 49<sup>v</sup> a *prima manu*: ψάλλεται δὲ (καὶ) εἰς πάντας ἱερομάρτυρας at the top of fol. 51<sup>v</sup> a *prima manu*: ψάλλεται δὲ καὶ εἰς ἑτέρους ἀποστόλους)

9. (51<sup>v</sup>-53<sup>r</sup>) Τῷ αὐτῷ μηνί [October] ιη' τοῦ ἁγίου ἀποστόλου καὶ εὐαγγελιστοῦ λουκᾶ· ποίημα ἀγγέλου γρηγορίου. δ' Τῷ της σοφιας αλιευτικῷ καλαμῷ (NB! at the bottom of fol. 51<sup>v</sup> a *prima manu*: ψάλλεται δὲ καὶ τὸν ἅγιον ἀπόστολον μάρκον· ἀντὶ τοῦ "ἔθεν τῷ παύλῳ μαθητευθεὶς", λέγε "τῷ πέτρῳ"· εἰ δὲ εἰς τὸν ἅγιον ἀπόστολον ἀνδρέαν, λέγε "ἔθεν σὺν πέτρῳ")

10. (61<sup>r</sup>-62<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [1 November, Cosmas and Damian]: εἰς τοὺς ἁγίους καὶ ἱαματικούς ἀναργύρους· ποίημα ἀγγέλου γρηγορίου· [*in marg.* νέον]. πλ δ' Τις μη θαυμασαι

11. (70<sup>v</sup>-72<sup>r</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [9 November, Parasceue]: στίχοι ποιηθέντες καὶ μελισθέντες *παρ' ἐμοῦ ἀγγέλου*

γρηγορίου· δ' Της παρθενίας τον ναον και ασπιλον αμναδαν (decapentasyllabic) (NB! at the bottom of fol. 70<sup>v</sup> a *prima manu*: ψάλλεται δὲ καὶ εἰς τὰς ἑτέρας παρθένους μάρτυρας)

12. (72<sup>r</sup>-73<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [9 November, Parasceue]: ἀναγραμματισμὸς ἀπὸ τὸ "Ἐν πόλει τοῦ Θεοῦ" [17 July Marina]: ποίημα τοῦ αὐτοῦ ἀγγέλου γρηγορίου. πλ δ' Ἀκουσμεν της παρθενου εγκωμιον

13. (108<sup>r</sup>-109<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [17 January, Antony the Great]: στίχοι κοιηθέντες καὶ μελισθέντες παρ' ἐμοῦ ἀγγέλου γρηγορίου· οἵ(τινες) ψάλλονται εἰς τὸν ὅσιον καὶ μέγαν ἀντώνιον· ψάλλεται δὲ καὶ εἰς ἑτέρους ὁσίους. δ' Των μοναστων καθηγητην και ασκητων το κλεος (decapentasyllabic)

14. (109<sup>v</sup>-111<sup>r</sup>) τῷ αὐτῷ μηνὶ [January] κ' τοῦ ὁσίου εὐθυμίου τοῦ μεγάλου· ποίημα ἀγγέλου γρηγορίου. πλ α' Οσιε πατερ ουκ εδωκας υπνον

15. (117<sup>r</sup>-118<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [2 February, Purification]: τὸ α<sup>ον</sup> τῆς ἑορτῆς· ποίημα ἀγγέλου γρηγορίου. α' Λεγε συμεαν τινα φερων

16. (136<sup>r</sup>-137<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [29 June, Peter and Paul]: ποίημα ἀγγέλου γρηγορίου· νέον. πλ β' Εορτη χαρμοσυνης εορτη παγκοσμιος

17. (140<sup>r</sup>-141<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [20 July, Elias the Prophet]: ποίημα ἀγγέλου γρηγορίου· νέον. πλ δ' Των προφητων τους ακραιμονας και παμφαις φωστηρας

18. (141<sup>v</sup>-143<sup>v</sup>) Τῷ αὐτῷ μηνὶ κε' ἡ κοίμησις τῆς ἀγίας καὶ θεομήτορος ἄννης· ψάλλεται δὲ καὶ εἰς τὴν σύλληψιν αὐτῆς. ἀγγέλου γρηγορίου. [in marg. τοῦ αὐτοῦ] δ' Την κανσεπτον σου κοιμησιν (NB! at the bottom of fol. 142<sup>r</sup> a *prima manu*: ψάλλεται δὲ καὶ εἰς τὴν κοίμησιν τῆς θεοτόκου· καὶ εἰς τὴν γέννησιν αὐτῆς)

19. (143<sup>v</sup>-144<sup>v</sup>) Τῷ αὐτῷ μηνὶ κζ' τοῦ ἁγίου μεγαλομάρτυρος καὶ ἱαματικοῦ παντελεήμονος· ἀγγέλου γρηγορίου. α' Αγωνα καλον ηγωνησω (NB! at the bottom of fol. 143<sup>v</sup> ἐποιήθη διὰ ἱκεσίας· ψάλλεται δὲ καὶ εἰς πάντας μάρτυρας)

20. (158<sup>v</sup>-160<sup>r</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [15 August, Dormition of Mary]: ποίημα ἀγγέλου γρηγορίου· νέον. δ' Δευτε ἀνομνησωμεν λαοι

21. (162<sup>v</sup>-163<sup>v</sup>) Ἔτερον εἰς τὴν αὐτὴν ἑορτὴν [29 August, Decollation of the Forerunner]: ἀναγραμματισμός ἀπὸ τὸ "Πρόδρομε τοῦ σωτῆρος"· ποίημα ἀγγέλου γρηγορίου. δ' Παρρησιαν εἶχον προς κυριον

22. (169<sup>r</sup>-170<sup>v</sup>) Δοχαὶ ἐκ τοῦ Ἀμώμου· ψαλλόμεναι εἰς λαϊκοῦς. [*in marg.* ἀγγέλου γρηγορίου. β' - ἐκ τῆς πρώτης στάσεως] Επεποθησεν ἡ ψυχὴ μου (v. 20) - τοῦ αὐτοῦ. β' Μετοχος εἰμι εἰμι (v. 63) - τοῦ αὐτοῦ. (νενανῶ) ἐκ τῆς β' στάσεως Οτι ἐγεννηθην ὡς ἄσκος (v. 83) - τοῦ αὐτοῦ (νενανῶ) Ἀπο τῶν κριματῶν (v. 102) - ἐκ τῆς γ' στάσεως· τοῦ αὐτοῦ (νενανῶ) Καιρος τοῦ ποιησαι (v. 126)

23. (171<sup>r</sup>-172<sup>v</sup>) μηνὶ σεπτεμβρίῳ κς'· ἡ μετὰστασις τοῦ ἀποστόλου καὶ εὐαγγελιστοῦ ἰω(άννου) τοῦ θεολόγου· ποίημα ἀγγέλου γρηγορίου. [*in marg.* τοῦ αὐτοῦ] β' Τὴν τῶν ἀποστολῶν ἀκροτητα

24. (172<sup>v</sup>-173<sup>v</sup>) μηνὶ νοεμβρίῳ αη' τῶν ἁγίων καὶ ἱαματικῶν ἀναργύρων κοσμά καὶ δαμιανοῦ· ποίημα τοῦ αὐτοῦ. δ' Ὁφθητε ἀγγελων συνομιλοι

25. (173<sup>v</sup>-175<sup>r</sup>) μηνὶ ἰου(λ)λίῳ κε'· ἡ κοίμησις τῆς ἁγίας καὶ θεομήτορος ἄννης· ἀπὸ τὸ "(Οἱ) ἐξ ἀκάρπων λαγόνων", τοῦ αὐτοῦ. πλ δ' Το ζευγος το αμωμον

26. (175<sup>r</sup>-v) ψάλλεται δὲ καὶ εἰς διαφόρους ἁγίους· εἰς τοιοῦτον τρόπον· εἰς μάρτυρας, λέγε "πρεσβεΐαις τοῦ ἀθλοφόρου· εἰς ἀπόστολον, "πρεσβεΐαις τοῦ ἀποστόλου." πλ δ'. [*in marg.* τοῦ αὐτοῦ] Ταις πρεσβεΐαις τῆς θεοτοκου

#### Addendum

In his paper read at the XV<sup>e</sup> congrès international d' études byzantines Athènes 1976 ("Le tournant décisif dans l'histoire de la musique byzantine: 1071-1261"), Art et archéologie - rapports, Athènes 1976, 284 Kenneth Levy refers to Sinai 1566 and quotes three of its captions. Levy does not, however, *expressis verbis* identify Angelos as the scribe of the entire MS, and he leaves the information on the teacher-pupil relationships offered by the MS unmentioned. Thus our "Note" still seems to be the first presentation proper of Angelos Gregorios/ou and his oeuvre.







ουδελ-  
 d gfe ag f d e fef gfgf fe feded eded d

7. της του νημ- φι- ου μου Χρι- στου  
 d ed dedc cbcb cba G b dedc dedc dedc

του φιλ- τρου και του καλ- λους  
 d ded bcb d ba b dc bcb c d d ded d

8. ον η- πε- τη- χη- σα- το  
 d dc b cba bc d ded cdc b dc dedc a bcd bc d eded dc dcba G

το α-υ- λον μου πνευ- μα  
 d dedc cbab G aGa ba aGaG G

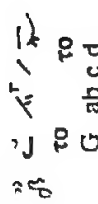
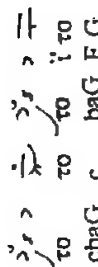
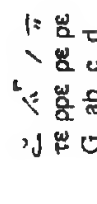
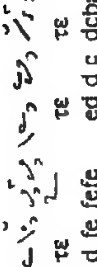
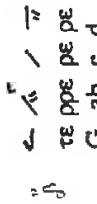
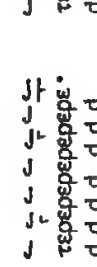
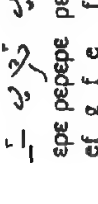
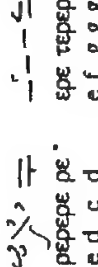
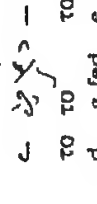
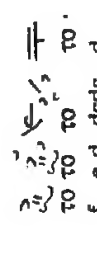
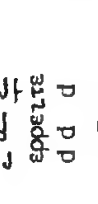
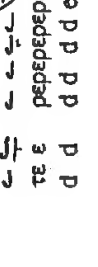
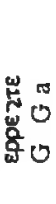
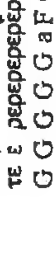


9. τας σαρ- κας πα- ρα- δο- μαι  
 d ded bcb cbaba b cbc d gf feded d

εις το κα- τα- κειν- θη- ναι  
 d g fed e fef gf fe fedc d

α- ε  
 b c dbc dc dc ec dedc d

10. και με- λη- τον σω- μα μου.  
d d e f g d gf fefe eded d
- τε- προχαι του κοι- η- σοι.  
d de dc cbab G Ga baG aGa F G
11. υ- περ του πο- θου.  
G a cbab c db dcdc dcba G
- α-πως συμ- βα- σι- λευ- σω.  
d d edcdc d e feded dcdc d
12. ι-να με- πι- δοξ και χα- πας  
d d fe fefe ed eded dc c b cbag b c dcdc d G
- του- χω των σω- ζο- μεν αβα aGaG von.  
dc cb b G a bab cbc acba aGaG G
- εβαβ[?]
1. G aGa b cbc d dcb cba b c dec d
2. λευ- efe . fed e cde f d
3. και χα- πας dcdc d G

(C)

<p>                G ab c d           </p>	<p>                cbaG c baG FG           </p>	<p>                G d edcd d G           </p>	<p>                aGF a G           </p>
<p>                G ab c d           </p>	<p>                d fe fefe ed c dcba G           </p>	<p>                d d d d d d d           </p>	<p>                d d d d d d d           </p>
<p>                ef g f e f e d           </p>	<p>                e f g g g e f f f d e e e c d           </p>	<p>                d edcd ded c b a b c d           </p>	<p>                d edcd ded c b a b c d           </p>
<p>                G G a           </p>	<p>                G G G G a F G           </p>	<p>                G G G G a F G           </p>	<p>                G G G G a F G           </p>

$\begin{array}{c} \text{επελτε} \\ G \quad G \quad a \end{array} \quad \begin{array}{c} \text{επελτε} \\ a \quad b \end{array} \quad \begin{array}{c} \text{επελτε} \\ b \quad c \end{array} \quad \begin{array}{c} \text{επελτε} \\ d \quad e \quad c \quad b \quad a \end{array}$   
 $\begin{array}{c} \text{το το} \\ ed \quad dc \end{array} \quad \begin{array}{c} \text{το το} \\ dcba \end{array} \quad \begin{array}{c} \text{το το} \\ GaGa \end{array} \quad \begin{array}{c} \text{το το} \\ F \quad G \end{array}$

$\begin{array}{c} \text{επελτε} \\ c \quad d \quad c \quad d \end{array} \quad \begin{array}{c} \text{επελτε} \\ d \quad G \end{array}$

$\begin{array}{c} \text{επελτε} \\ d \quad e \quad d \quad c \quad b \quad a \end{array}$

(D)

$\begin{array}{c} \text{ι-να} \\ G \quad G \end{array} \quad \begin{array}{c} \text{με-} \\ a \quad bab \end{array} \quad \begin{array}{c} \text{πι-} \\ cd \end{array} \quad \begin{array}{c} \text{δος} \\ d \end{array}$   
 $\begin{array}{c} \text{και} \\ d \quad eded \end{array} \quad \begin{array}{c} \text{χα-} \\ dc \quad dcba \end{array} \quad \begin{array}{c} \text{πος} \\ G \end{array}$

$\begin{array}{c} \text{το-} \\ d \end{array} \quad \begin{array}{c} \text{χω} \\ dc \quad eded \end{array} \quad \begin{array}{c} \text{των} \\ dc \end{array} \quad \begin{array}{c} \text{σω-} \\ cbab \end{array} \quad \begin{array}{c} \text{με-} \\ d \quad dedc \end{array} \quad \begin{array}{c} \text{των} \\ b \quad dc \end{array} \quad \begin{array}{c} \text{baG} \end{array}$

$\begin{array}{c} \text{επελτε} \\ \text{τελτος} \end{array} \quad \begin{array}{c} \text{των} \\ d \end{array} \quad \begin{array}{c} \text{σω-} \\ d \quad e \quad f \end{array} \quad \begin{array}{c} \text{με-} \\ g \quad fed \end{array} \quad \begin{array}{c} \text{των} \\ c \end{array} \quad \begin{array}{c} \text{dc} \end{array} \quad \begin{array}{c} \text{cbcb} \end{array} \quad \begin{array}{c} \text{baGaG} \end{array} \quad \begin{array}{c} \text{G} \end{array}$

## Remarks:

- I apparatus: 1 τοῦ το cum v m.r. 2 παρασκευη...ημνησωμεν 4 τη νυμφη 5 το 9 κατακαφθηναι 10 μελιδον D12c σωζομενον
- II Form: A parakletike-opening and introductory melisma on the syllable τη (in red ink)<sup>1</sup>  
 B decapentasyllabic sticheron consisting of - two πόδες<sup>2</sup> (vv. 1-6a; 6b-11)  
 - final verse<sup>3</sup> (12)  
 C teretism  
 D "coda": repetition of the final verse (with another melody)
- III Lay out: since it is impossible to render a whole decapentasyllabic verse (numbered 1-12) in one line, I follow the inherent metrical division into shortlines (labelled a and b).
- IV Metrum: ♩ - | ♩ - | ♩ - | ♩ - || ♩ - | ♩ - | ♩ - | ♩ - <sup>4</sup>  
 Repetitions do not count as extra syllables. In 6a a meaningless τε is added in order to complete the metre. Trochaic feet at the beginning of shortlines<sup>5</sup> in 2b, 10b, 11b (but notice the iambic rhythm of the melody), 12a and b.
- V Modal structure: a clear defined tetartos is maintained in the whole piece, except a very short inflexion to protos (transposed to the upper fifth: beginning of 2a) and two modulations to nana (3; 4b end-5a first colon).
- VI Relation text-music: whereas the text is conceived in longverses, the musical phrases follow the division into shortverses or even smaller units (especially in a-lines).  
 For the whole setting: besides the segmentation indicated by musical punctuation with or without MeSi, caesuras are requested after apoderma<sup>6</sup>, often after prolongation-neumes (but not the tzakisma) and sometimes after descending groups, mostly with psephiston<sup>7</sup>.  
 Except the apoderma, which occurs almost on all pitches (G-d,g), the other elements are (when indicating a following caesura) connected with the final of the mode, the base of the upper and the top of the lower tetrachord.  
 The accentuated syllables of the metre are in many cases provided with prolongations or larger melismata.

<sup>1</sup>For similar cases cf. J. Raasted, Intonation formulas and modal signatures in byzantine musical manuscripts, Copenhagen 1966, MMB VII, p. 121 with note 85.

<sup>2</sup>About the division of decapentasyllabic settings into πόδες -even if not mentioned expressis verbis in the manuscript - on the basis of the text (as in our example: the turn from indirect to direct speech) or of the music, cf. Γρ. Σταθης, Ἡ δεκαπεντασύλλαβος ὕμνογραφία ἐν τῇ βυζαντινῇ μελοποιᾷ, Ἀθήναι 1977, p. 128-9.

<sup>3</sup>On last lines in decapentasyllabic compositions cf. *ibid.*, p. 135-8.

<sup>4</sup>*Ibid.*, p. 139.

<sup>5</sup>In Stathes (op. cit., p. 141) referred to as "παπατονισμοί".

<sup>6</sup>Cf. J. Raasted, Thoughts on a revision of the transcription rules of the MMB, CIMAGL 54 (1986), p. 17.

<sup>7</sup>I owe these observations to J. Raasted's seminars (1993/94) on the kalophonic style, as well as to Clara Adsuara's reports on her work with kalophonic settings in deuterios modes.



ΣΠΕΡΜΑΤΟΓΟΝΙΑΣ ΕΡΓΑΣΙΑΣ.

· εμελισην πεπερημενην του αγίου γρηγορίου

T. . . . .

[illegible]

на территории

[illegible]

.....  
.....

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

۱- در صورتی که

[illegible]

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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**संज्ञा-सूत्रम्**

— 25 —

THE UNIVERSITY OF CHICAGO

7

James M. Smith

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Sinai 1566, 70v